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for

February, 1940

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BN	Blue Note	P	Parlophone
C	Columbia (CM, Masterworks Set)	PAT	Pathé
CdM	Le Chant du Monde	PD	Polydor
CPS	Contemporary Poets Series	SC	Swarthmore College Recordings
D	Decca	SEMS	Société Edition de Musique Sacrée
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FL	Florilège	TAC	Theatre Arts Committee Re- cordings
FRM	Friends of Recorded Music	TI	Timely
G	Gramophone (H. M. V.)	TC	Technichord
GSV	GramophoneShop "Varieties"	V	Victor (VM, Masterpiece Set)
GT	Gamut		
HPS	Historical Poets Series		

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Vol. III

Record Supplement for February, 1940

No. 2

BACH

Bach: Choral Prelude—In dir ist Freude (arr. Busoni).
See Paradies: Sonata in A Major.

Bach: Das Musikalische Opfer—No. 2, Ricerare a sei voci (arr. Lenzewski). The Boyd Neel String Orchestra, conducted by Boyd Neel. 2 sides, 12" imported disc, No. D-K903, price \$1.50.

Originally listed in our September (1939) *Record Supplement*, we call this disc to your attention again. During January the first complete performance of *Das Musikalische Opfer* took place in New York, therefore this listing should be a timely reminder of great musical value. A previous performance of note on discs is Edwin Fischer's arrangement played by his Chamber Orchestra (V-8660). However, we feel that this disc is nearer to the original and we are fortunate in having a new supply which has just arrived at this time.

The playing and recording are first rate.

Bach: Toccatas and Fugues. Played by Carl Weinrich ("Prætorius" Organ of the Westminster Choir College, Princeton, N. J.). 6 sides, 3-12" discs, Nos. MC-1120/2 in Set MC-37; price complete with album \$5.00.

Seventeenth-century organs are noted for their colors, which were independent, clear and penetrating. The ensemble was a bright, varied mixture of contrasting colors. This differs greatly from the average organ of the eighteenth century and later, when the ensemble was darker, smoother and a more unified gradation of related colors. This must be borne in mind when listening to recordings of the "old organs," of which this instrument which Mr. Weinrich plays is a copy. The instrument was built after a thorough study was made of the *Syntagma Musicum* of Prætorius, a most valuable work on musical history of the time (1615-

20). It is only upon an instrument of this kind that we can fully appreciate the splendor and grandeur of the works of Bach and his predecessors.

The selections which make up this second volume are: Toccata, Adagio and Fugue in C Major (3 sides) (MC-1120/1)

"Dorian" Toccata and Fugue (3 sides) (MC-1121/2)

Toccata, Adagio and Fugue in C Major (Peters Vol. III, No. 8) adapts the Italian concerto form for the organ: the clarity of design combined with elasticity of freedom that Bach learned from studying the scores at Weimar of Corelli and others of that period is at once apparent. While transferring the concerto style to the organ, he nevertheless emphasized his adherence to the old toccata type by the concluding fugue, which ends in a freely improvised "coda" showing that the spirit of the toccata is still alive in the very last measure of the fugue.

"Dorian" Toccata and Fugue in D Minor (Peters Vol. III, No. 3) receives the appellation from the fact that the only flat in the signature was omitted by Bach (a habit quite common then) and the description "in modo dorico" has been generally accepted, thus readily distinguishing this work from the more popular D minor (MC-36). This Toccata is one of the few works to which Bach gave his own indications as to playing and registration. The Fugue is one of the purest pieces of organ polyphony in the whole literature of the instrument. Harvey Grace says: "It is abstract music raised to its highest point. Even the group of masterpieces Bach wrote later contain nothing more thoroughly purged of display or superficiality of any kind."

Previously the Toccata, Adagio and Fugue in C Major had been recorded on the organ (André Marchal in the Pathé Collections—Three Centuries of Organ Music, playing a Gonzales organ), while only the Toccata of the "Dorian" Toccata and Fugue (Marcel Dupré V-7421; Alfred Sittard PD-10286) is represented.

Mr. Weinrich, who has played the finest domestic organ discs for us, continues his excellent work. In November, 1939, the first volume appeared (MC-36) and now with this new one we have two superbly played and magnificently recorded sets of "real organ music."

BEETHOVEN

Beethoven: Quartet in G Major, Op. 18, No. 2. The Coolidge Quartet. 7 sides, 4-10" discs, Nos. V-4448/51S in VM-622†; price complete with album \$4.00.

Continuing the series of Beethoven Quartets so auspiciously begun last October with Quartet No. 1, we are very favorably impressed by this second volume. Opus 18 consists of six quartets composed in 1800 and published in 1801. This, the second, is sometimes known as the *Compliment Quartet*, because of the opening theme, and is in the usual four movements: *Allegro*; *Adagio cantabile*; *Scherzo*; *Allegro molto quasi presto*. The excellent version by the incomparable Budapest Quartet (G-DB3631/3) has never been available in this country, while the other two versions date back some years and could hardly be called adequate: Flonzaley (VM-7), now withdrawn, and the lovely reading by the Léners (CM-66).

The Coolidges' interpretation and recording leave nothing to be desired and we feel sure that you will derive much enjoyment from this life-like recording.

Bedell: Légende. See reverse side of *Yon: Jesu Bambino*.

CARPENTER

Carpenter: String Quartet in A Minor. Gordon String Quartet. 6 sides, 3-12" discs, Nos. in Set SCH-4; price complete with album \$5.00.

John Alden Carpenter (b. Park Ridge, Ill. 1876), who is principally known on records by his *Skyscrapers* (VM-130) and *Adventures in a Perambulator* (VM-238), although his chamber music and songs have been neglected, especially his songs for some of the more lugubrious items of American composition, is a composer of rare distinction.

The *Quartet in A Minor*, first performed at the Library of Congress, April 28, 1928, by the Rosé Quartet, is distinctly American and is in three movements: *Allegro*; *Adagio*; and *Moderato*. The first movement has many typical American syncopations. The thematic material and its development speak well for the composer's high ideals. The second movement features the first violin and the cello in a poetical mood, while the finale has a piquancy and color derived from the effective combination of Iberian and American rhythms.

The performance and interpretation of the Gordon String Quartet are first rate and, while the recording is good, it does suffer in comparison with some of the major companies' efforts in that there is a lack of room resonance, but the balance and clarity of the instruments are excellent.

DEBUSSY

Debussy: Nocturnes - Nuages, Fêtes, Sirènes. Philadelphia Orchestra with Women's Chorus, conducted by Leopold Stokowski. 7 sides, 3-12" and 1-10" discs, Nos. V-15814/S and V-2034 in Set VM-630; price complete with album \$6.50.

"The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore it is not meant to designate the usual form of the nocturne, but rather all the various impressions and the special effects of light that the word suggests. *Nuages* renders the immutable aspect of the sky and the slow solemn motion of the clouds, fading away in grey tones lightly tinged with white. *Fêtes* gives us the vibrating atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling, fantastic vision) which passes through the festive scene and becomes merged with it. But the background remains persistently the same; the festival, with its blending of music and luminous dust, participating in the cosmic rhythm. *Sirènes* depicts the sea and its countless rhythms and presently, amongst the waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on." Thus Debussy wrote about *Nocturnes*.

This makes the third available complete set of *Nocturnes*. The others being: Debussy Festival Orchestra, conducted by Inghelbrecht (CM-344) originally issued by Pathé; The Concerts Colonne Orchestra and Chorus, conducted by Pierné (D-25544/6). One set which has not been issued here and should be excellent is the Coppola reading (G-DB5066/8).

We cannot enthuse, too much over the present set, due to the fact that it is one of those mixed disc affairs. This combination cuts out the owner of an automatic machine from enjoying this set. Surely *Fêtes* could have been recorded on a twelve inch disc as has been done by the other conductors who have interpreted this work for the gramophone.

Mr. Stokowski's much admired reading of the score has been caught with the utmost fidelity by the recorders. Every nuance is effectively engraved on these discs; nothing is lost of the delicate shading or the intricate detail of tone high in the treble or deep in the bass.

Housed in a new style album Victor's "feature set" should be enjoyed by a very large public.

ELGAR

Elgar: Introduction and Allegro for Strings, Op. 47 (3 sides), & *Sospiri*, Op. 70. The B. B. C. Symphony Orchestra with String Quartet, conducted by Sir Adrian Boult. 2-12" discs, Nos. V-12601/2 in VM-635; price complete with album \$3.50.

In 1905 Edward Elgar, who later was to become master of the King's music and receive a knighthood for his accomplishments in the cause of English music, paid his first visit to the United States as a guest of Professor S. S.

Sanford of Yale. This Introduction and Allegro was composed in the same year and dedicated to Professor Sanford as a token of appreciation.

Few composers have explored the tonal sonorities of massed strings more thoroughly or more satisfactorily than Elgar. This is no doubt due to his early training, when, as bandmaster at the County Lunatic Asylum, he had to arrange music for the attendants' band, which boasted of two cornets, several violins but no violas or cellos. This was, indeed, a difficult assignment, but he plugged away at it for five years and emerged master of the situation.

The scoring is for string quartet and a full string orchestra and the work opens with a severe and dignified utterance of a theme taken in the two groups of strings. This tonal fullness is maintained throughout the work. A Welsh song which the composer heard in the Wye Valley has been worked into the pseudo-Welsh melody which dominates the conclusion of this composition. Previously we have had two versions of this work: String Orchestra-Barbirolli (G-C1694/5); and the Boyd Neel Orchestra (D-25552/3).

The *Sospiri* had its first performance in 1914 and is altogether charming. An English writer has said of it: "These are the most melodious sighs that you will ever hear—wistful sighs of longing and of gentle resignation, and a sigh of sweet content." There has been a previous recording in the Columbia History of Music, Vol. V. The beautiful playing and recording of these two ingratiating works under the sympathetic direction of Sir Adrian makes this set from the *Connoisseur's Corner* a most desirable addition.

FAURÉ

Fauré: Thème et Variations, Op. 73 (3 sides) & Nocturne, Op. 33, No. 3. Carmen Guilbert (piano). 2-12" discs, Nos. C-P69796/7D in CM-X156; price complete with album \$3.50.

Roger-Ducasse, the eminent French writer, has paid Fauré the following compliment: "Gabriel Fauré is the master par excellence of French music, the finished specimen of our art, the perfect mirror of our musical genius."

Thème et Variations holds a very high place in the repertory of French composition. Aside from its intrinsic value as music it is also one of the "test pieces" of the Paris Conservatory, with which Fauré was so long associated. This is a "first" recording.

The last side of the set is given to the *Troisième Nocturne*, as this work is called in the complete collection of Nocturnes. You may detect traces of Chopin here. Arthur Rubinstein has recorded his interpretation on V-15660, which we prefer to Mlle. Guilbert's.

We are very fortunate to have Mlle. Guilbert, who is considered to be one of Fauré's best interpreters, record this work for us. Twice winner of the French *Grand Prix du Disque* for her recordings, she plays these two compositions with a suppleness and precision truly delightful.

Two fine discs with perfect recording.

Geminiani: Sonata in C Minor (3 sides) & Tartini: Fugue in A Major (arr. Kreisler). Arnold Belnick (violin) with Vladimir Padwa (piano). 2-12" discs, Nos. C-69794/5D in Set CM-X155; price complete with album \$3.50.

Francesco Geminiani (1667-1762), one of the Italian writers who migrated to England and made quite a name for himself as a teacher of the violin as well as a virtuoso performer. His *Sonata in C Minor*, recorded here for the first time, is well played by Mr. Belnick. However, we find his tone not particularly ingratiating.

Tartini's *Fugue* as arranged by Kreisler has had two previous representations: Kulenkampff PD-95075 and Geyer, D-25763.

The recording is good.

Gounod: Faust—Air des Bijoux. See Collections—Stars of the Metropolitan.

Gretchaninoff: Lullaby. See Collections—A Musical of Continental Song.

HADLEY

Hadley: Concertino for Piano and Orchestra, Op. 131. (3 sides) Eunice Howard and the Victor Symphony Orchestra & **October Twilight, Op. 95, No. 2.** Victor Symphony Orchestra, both conducted by Philip James. 2-12" discs, Nos. V-12599/600 in Set VM-634; price complete with album \$3.50.

Henry Hadley (1871-1937), the noted native American composer wrote and dedicated this work to Eunice Howard. Composed in 1933, and published in 1937, the first performance of this composition took place on November 11, 1936 with Dr. Hadley conducting the Philharmonic-Symphony Orchestra and Miss Howard as soloist.

The *Concertino* is in one movement, although divided into three sections, and played without pause. An orchestral introduction of four measures leads into the motto theme of the composition announced by the piano. A brilliant coda concludes the work, during which the motto theme dominates and the solo piano sparkles.

October Twilight is a most effective tone picture.

The playing and recording of these compositions are first rate and the balance between the soloist and the orchestra is most satisfactory. Miss Howard's tone being felicitously captured by the recorders and a work of praise must be given to Mr. James and his excellent orchestra.

In passing, we might add that this is a "first" recording and also the first major work of Hadley's to be recorded.

HANDEL

Handel: Semele — Oh, Sleep! why dost thou leave me & Mozart: Die Zauberflöte — Ach, ich fühl's Act II. Dorothy Maynor (soprano in English and German respectively) with Boston Symphony Orchestra, conducted by Serge Koussevitsky. 12" disc, No. V-15826; price \$2.00.

The combination of Miss Maynor, whose exquisite voice and art should carry her far, and the famous Boston Symphony, under Koussevitzky's direction, should at once put this superlative disc in the "Best Seller" class.

Both arias are sung with a true understanding of the content and display this exceptional artist at her best. The sensitive perfection of the orchestral accompaniments will stand as a model for other conductors.

Other than the Lemnitz version in the *Complete Zauberflöte* (VM-541/2), Miss Pons's anemic version in French (V-8733), or Mme. Lehmann's oldish recording (D-20279) *Ach, ich fühl's*, this recording might be considered the first truly adequate version in the domestic catalogue. *Oh, Sleep!* will recall the also exquisite version by the late Alma Guck (V-6144*) now discontinued.

A "must" disc for all who are interested in great art and beautiful singing.

HINDEMITH

Hindemith: Sonata for Piano for Four Hands (1938).

Jesus Maria Sanromá (primo), and Paul Hindemith (secundo). 4 sides, 1-12" & 1-10" discs, Nos. V-15822 & V-2040 in Set VM-637; price complete with album \$4.00.

This is another of the works performed at the all-Hindemith concert at the New York Town Hall, April 23, 1939. At that time these two artists collaborated in this work and now we have their performance on wax. As contemporary music is never without champions and you either do or do not like it, we find this to be a very interesting addition to the lists. Hindemith, always a shrewd workman, has used the sonata form and two pianos to give us this sonorous, full-sounding composition. Always a brilliant tone-colorist, he has of late deepened his tonal palette and with the limited means at his disposal in this work has achieved remarkable results. He is less adventitious now than formerly. The work is in three movements: *Mässig bewegt*; *Lebhaft*; and *Ruhig bewegt*, and is in many ways characteristic of Hindemith's current style. It is very much better, both as a composition and as music, than his Sonata No. 3 for Viola and Piano (VM-572). Sanromá, one of the foremost interpreters of "modern" music before the public today, is outstanding in this work and with the capable assistance of the composer we have an excellent performance. The recording, from a technical point, is one of the finest to come from Victor. Rarely have we heard the full sonorities of the piano reproduced with such clarity.

We fully recommend this set as to performance and recording, and feel that if you do not know Hindemith's music you could do no better than to study this work carefully and become familiar with one of Hindemith's better compositions.

Järnefelt: Præludium & Berceuse. Orchestra, conducted by John Barbirolli. 10" disc, No. V-4320; price \$1.00.

A general release of this disc, which was formerly available as G-B8112. Two tuneful morceaux well played and recorded by a small orchestra directed by the Philharmonic conductor. There have been many and sundry recordings of both of the compositions by this Finnish composer, but we think that this present disc is the best.

LaJo: Le Roi d'Ys—Vainement, ma bien aimée. See Collections—Stars of the Metropolitan.

Luening: Suite for Soprano and Flute. Ethel Luening (soprano) and Otto Luening (flute). 2 sides, 12" disc, No. NMQR-1513; price \$2.00.

New Music Quarterly Recording issues this interesting suite, which is in four parts: *Nightpiece* (soprano alone), *Dawnpiece* (flute alone), *Morning Song*, *Evening Song*. The last two combine the voice and the instrument.

Well recorded and expertly executed, this disc has more to it than just another example of contemporary music. Mrs. Luening's beautiful voice and fine musicianship are matched by her husband's first rate playing.

MOUSSORGSKY

Moussorgsky: Collection of Songs. Igor Gorin (baritone in Russian) with Max Rabinowitsch (piano). 8 sides, 4-10" discs, Nos. V-2036/9 in Set VM-636; price \$6.50.

Modeste Petrovitch Moussorgsky (1839-81) wrote between forty and fifty songs, which, despite the comparative smallness of the output, offer a greater variety than those of almost any other composer. Victor presents, in this attractive collection, some of his best, including his most often sung cycle, *Songs and Dances of Death*, with words by the poet Count Golenechtchev-Koutouzov. Especially notable in all of Moussorgsky's works are the harmonic progressions, the audacious chords, so apt in illustrating the text, and not least the originality of his melodies, which, though impregnated with Russian feeling, are purely individual.

The songs included are:

Songs and Dances of Death: Trepak; Death's Lullaby; Death's Serenade; Field Marshal Death (V-2036/7)

Little Star (edited by Olin Downes) & **The Fair at Sorotchintsi** — *Réverie* of the Young Peasant (V-2038)

The Banks of the Don & Ballade (The Forgotten One) (V-2039)

The *Little Star* is one of his first, dating from 1857. The *Fair at Sorotchintsi* is Moussorgsky's comic opera which was left unfinished at his death, while the *Ballade* has its poem founded on the famous painting of Veretschagin called "Forgotten."

This set is from the *Connoisseur Corner* and Victor has put us in their debt with the issuance of this beautifully sung and excellently recorded album by Igor Gorin with the more than capable assistance of Max Rabinowitsch's well played accompaniments. Gorin, whose voice has the necessary color for this type of song, surpasses anything he has done previously on discs. He sings without affectation and his enunciation of the Russian text is clear.

Previous recordings of the complete *Songs and Dances of Death* were made by the distinguished Russian tenor Vladimir Rosing (Moussorgsky Song Society—Set—DI). His collection also included the *Ballade; Réverie of the Young Peasant*; and *The Star*. His approach is melodramatic and he relied more on "arty" effects rather than voice. Gorin's rich voice and fine vocalism easily outshine any previous presentation. Moshe Rudinow (GT-MS4) also has recorded *Ballade*. In a second album (GT-MS5) he has given a complete but less satisfying interpretation than the present one of *Songs and Dances of Death*. A single disc of note is Antoinette Tikanova's versions of *Death's Serenade* and *Field Marshal Death* (D-25718).

It is to be hoped that Victor will see fit to continue with Mr. Gorin in the Russian repertory. His voice, style and temperament fit him ideally for the assignment. The present set is one which we can wholeheartedly recommend.

MOZART

Mozart: Divertimenti — in D, K. 136 (3 sides); in F, K. 138 (3 sides). The Boyd Neel String Orchestra, conducted by Boyd Neel. 3-12" imported Decca discs, Nos. D-K787/9; price \$2.25 the set.

Not a new addition to the list but we have just a few of these sets available on the imported Decca discs at the domestic price! A real bargain, for the Boyd Neel Orchestra needs no introduction to those who have their excellent set of *Handel Concerti Grossi* or some of the more interesting contemporary British music.

Beautifully played and excellently recorded.

Mozart: Symphony No. 40 in G Minor, K. 550. NBC Symphony Orchestra, conducted by Arturo Toscanini. 6 sides, 3-12" discs, Nos. V-15753/5 in VM-631†; price complete with album \$6.50.

That Mozart could have composed his three greatest symphonies in a period of little over six weeks will always be a source of perpetual wonderment. These three and greatest are: No. 39 in E flat, K. 543; No. 41 in C Major, K. 551, also known as the *Jupiter*; and the present one in G Minor, all dating from 1788. The G Minor reflects, more than the other two, the effect of his struggle for existence at the time. There are four movements: *Allegro molto*; *Andante*; *Menuetto*, *Allegro and Trio*; *Finale, Allegro assai*.

Mr. Toscanini's reading of this symphony caused quite a flurry when it was released in England last July. Therefore it was with great interest that we awaited the domestic release. After following the score carefully and making comparison with the readings of Koussevitzky (VM-293), and Beecham (CM-316), both conducting the London Philharmonic, we have arrived at the following conclusions: excessive speed does not make for clarity; drive on the conductor's part can and does obscure many of the niceties of detail despite recording, which for the NBC Symphony is exceptional. The Koussevitzky reading is the least satisfying of the group. He is inclined to over-romanticise, especially in the second movement. The Beecham, while less exciting than the present reading, is conceived with a care for the elegance which this symphony demands, and is, to us at least, the most satisfactory version on discs. (Bruno Walter's reading (CM-182) is eliminated because of inferior recording.) Toscanini's interpretation, which is conceived along different lines, is exciting, to say the least, as are all of his conceptions, but one needs more than excitement. The beginning of the fourth side is a bit irksome due to the overemphasis caused by the excessively fast tempo. Here the drive of the conductor causes the music to become very commonplace. Toscanini's limitations do not make him an ideal interpreter of Mozart, but if one approaches this reading with a sane outlook he will find much to praise.

The recording is superior to any previous issues by this orchestra. However, Studio 8H leaves much to be desired, especially the lack of sheen of the strings. The rest of the orchestra has been faithfully captured and with the transfer to a more ideal if less acoustically correct (?) auditorium we hope for superior results in all sections.

A set which the Toscanini fanatics will acclaim; but Mozartians will find Sir Thomas nearer their ideal.

Mozart: Die Zauberflöte—Ach, ich fühl's. See Handel: Semele—Oh, Sleep! why dost thou leave me.

Nicolai: The Merry Wives of Windsor—Overture. Boston "Pops" Orchestra, conducted by Arthur Fiedler. 2 sides, 12" disc, No. V-12533; price \$1.50.

In the case of this Overture, "you pays your money and takes your choice." Well recorded and played by the "Pops," it does not have the suavity of the London Philharmonic-Beecham (C-68938) reading, nor the more gentle if somewhat phlegmatic grace of the B.B.C. Symphony-Boult (V-11836) version.

Paganini: La Campanella (arr. Liszt). See Tchaikovsky: *Troika en Traineaux*.

Paradies: Sonata in A Major & Bach: In Dir ist Freude (trans. Busoni). Piano Solo. 12" disc, No. TI-1315; price \$1.50.

Pietro Domenico Paradies (Paradisi) (b. Naples, 1710; d. Venice, 1792) was an Italian dramatic composer and harpsichordist who went to London in 1747, where he became a much sought after teacher of singing and the harpsichord. His best known composition is the one recorded here, the second section, *Toccata*, figuring on many

programs. This is the first complete recording of the work in its entirety. Previous versions: Iturbi (V-4256) being especially fine; and Jean Dennerly (D-20624), who plays the movement more slowly than either Iturbi or the present pianist. The recording is not the best we have had from Timely and the unnamed pianist plays the first movement—*Vivace*—much better than the second—*Toccata (Allegro)*—where the lack of crystal technique obscures the melodic line.

Busoni's transcription of the Choral-Prelude *In Dir ist Freude* (Peters Vol. V, No. 34) is well played but we could do with a more sonorous recording.

However, these are two "first" recordings and should prove welcome in many quarters.

Puccini: La Bohème—Che gelida manina. See *Collections—Stars of the Metropolitan*.

Rachmaninoff: Tebe Pojem (We sing to Thee) & Trad: Stenka Razin. Don Cossack Choir (in Russian), conducted by Serge Jaroff. 12" disc, No. C-7360M; price \$1.25.

Two excellent examples of the work of this famous Russian choir. The Rachmaninoff work is an anthem and is sung with deep sincerity. *Stenka Razin* makes a good contrast. First rate recording.

Sarasate: Dances Espagnoles: No. 1—Malagueña, Op. 21, No. 1 & No. 2—Habañera, Op. 21, No. 2. Yehudi Menuhin (violin) with piano accompaniments. 12" disc, No. V-15823; price \$2.00.

Menuhin, capably assisted by Hendrik Endt in the *Malagueña* and Marcel Gazelle in the *Habañera*, turns out a good, well recorded performance of these two popular numbers.

Schubert: Der Erlkönig, Op. 1, & Schumann: Die Beiden Grenadiere, Op. 49, No. 1. Alexander Kipnis (bass in German) with Celius Dougherty (piano). 12" disc, No. V-15825; price \$2.00.

Alexander Kipnis, the celebrated opera and concert artist, offers for his debut in domestic Victor studios these two *Lieder*. Both are sung with great artistry and, while you may prefer a lighter voice in *Der Erlkönig*, Kipnis's interpretation will be hard to surpass. Previously he had made a recording of this some years back for Columbia (C-9128M), but this new version is superior to it. Schlusnus (PD-67051) has also given a very fine disc, but perhaps the disc which will remain the longest in memory is Schumann-Heink's old acoustic (V-6273*), which is fortunately still available, as is her later disc (V-7177). We prefer the Kipnis Two Grenadiers to either Janssen (V-15379); Chaliapin (V-6619); Werrenrath (V-6563), or Schlusnus (PD-95477) of the present versions which are still available; Schorr's very fine disc (G-D2112) now being withdrawn. The glorious quality of Mr. Kipnis's voice and the exceptional accompaniments of Celius Dougherty have been faithfully recorded here.

SCHUMANN

Schumann: Die Beiden Grenadiere. See Schubert: *Der Erlkönig*.

Schumann: Faschingsschwank aus Wien, Op. 26 (5 sides) & Bunteblätter, Op. 99 Nos. 1; 4; 6; 10. Piano Solo. 3-12" discs, Nos. TI-1316/8 in Set TI-7C; price complete with album \$5.00.

When Schumann visited Vienna in 1838 to make arrangements for the publication of *Neue Zeitschrift für Musik* he wrote the *Carnival Jest* from Vienna. The work is in five sections: *Allegro*; *Romanze*; *Scherzino*; *Intermezzo*; *Finale*. It might have been called a sonata if the first movement had adhered more closely to the classic pattern. In passing it might be well to note that the *Marsellaise*, a tune which was forbidden in Vienna at that period, is cleverly incorporated in the second movement and it is from this that the work comes by its title.

The only two complete versions of *Faschingsschwank* we have been able to trace are those by Magda Tagliafero (PAT-PAT19/21) and Yves Nat (C-LFX553/5).

The *Bunteblätter* is a collection of short pieces of which the first three in the series were dedicated to a young English lady. The second on this disc (No. 4) will be readily indentified as the same theme which Brahms used for his *Variations*, Op. 9.

The playing and recording of this set are much superior to the other Timely discs listed in this Supplement. The unnamed pianist is very well served by the recorders. Housed in an attractive album, this is a set which will greatly enrich your library of piano discs.

Strauss: Allerseelen, Op. 10, No. 8 & Zueignung, Op. 10, No. 1. Nelson Eddy (baritone in German) with Orchestra, conducted by N. Finston. 10" disc, No. C-17185D, price \$1.00.

These two popular songs from Opus 10 have had numerous recordings. The best disc is that of Herbert Janssen, with the capable assistance of Gerald Moore at the piano (G-DA1591). In the present rendition Mr. Eddy's lusterless voice and lack of comprehension, together with the poor choice of orchestral accompaniment, only put this disc at the bottom of the list.

The only available discs of these two *lieder* in the domestic catalogue are: *Flagstad—Allerseelen* (V-1726), which is coupled with Brünnhilde's *Ho, Yo, To, Ho!* from *Walküre* and Melchior's *Zueignung*, which shared a disc with Cécilie and *Heimliche Afforderung* (V-1853).

Tartini: Fugue in A Major (arr. Kreisler). See *Geminiani: Sonata in C Minor*.

TCHAIKOWSKY

Tchaikowsky: Capriccio Italien, Op. 45. Boston "Pops" Orchestra, conducted by Arthur Fiedler. 4 sides, 2-12" discs, Nos. V-12530/1 in VM-632; price complete with album \$3.50.

Tchaikowsky's *Capriccio Italien*, ever popular war-horse, is given a full robust recording by Victor. Brilliant, yes, but the lack of a respectable amount of "lows" causes these discs to be just another recording. Comparing this version with that of Stokowski and the Philadelphia Orchestra (V-6949/50), which despite its advanced age, clearly demonstrates that the date of recording does not make as much difference as might be popularly supposed. We find more to admire in the old version and conclude that the conductor is of prime importance.

Tchaikowsky: Nutcracker Suite, Op. 71a. Chicago Symphony Orchestra, conducted by Frederick Stock. 6 sides, 3-12" discs, Nos. C-69799/801D in CM-395†; price complete with album \$5.00.

Columbia's recent signing of several American Orchestras of importance should be good news, for this is the release which features the third oldest orchestra—The Chicago Symphony. Founded in 1891 by the late Theodore Thomas, under whose direction it became one of the world's greatest orchestras, this famous organization has continued to enjoy a prominent place in the musical firmament under the capable leadership of Frederick Stock, who was the concertmeister of the original orchestra. Dr. Stock's name is not new to recording, for this famous organization made discs in the acoustic days for Columbia, and later, when electric recording made its debut, for Victor.

For their return, the popular *Nutcracker Suite* has been chosen. This work was composed in 1890-91 on the Hoffmann story, *The Nutcracker and the Mouse King*, as a ballet for the St. Petersburg Opera. The suite is a condensation by the composer from the complete work entitled "Casse-Noisette." Dr. Stock has changed the order slightly by putting the *Danse Russe Trepak* ahead of the *Danse de la Fée Dragée*, which it rightfully follows, so as not to change the tempo, as is generally done for recording purposes. The order of the numbers of the suite with the changes noted is as follows: *Ouverture Miniature*; *Danse Russe Trepak*; *Marche*; *Danse de la Fée Dragée*; *Danse Arabe*; *Danse Chinoise*; *Danse des Mirlitons* and the finale *Valse des Fleurs*.

The recording and interpretation call for superlatives. Columbia can well be proud of their achievements and Dr. Stock and his orchestra can now take the rightful place which is theirs in modern discography.

The only other recording comparable to the present version (Stokowski and the Philadelphia Orchestra, VM-265) has not the definition nor the fidelity that this new set has. The London Philharmonic-Goossens (G-C2922/4), which has been our favorite, is now displaced by this new superb recording.

Tchaikowsky: Thème Original et Variations, Op. 19, No. 6 Piano Solo, 2 sides, 12" disc, No. TI-1319; price \$1.50.

The only previous recording of this work we have been able to trace appeared in England on Edison Bell and has long since been discontinued. That we could recommend the present version would give us much pleasure, but there are many points against it. The unnamed pianist plays well, but the recording is not as good as we expected nor are the record surfaces as quiet as they should be. Tchaikowsky enthusiasts will be happy to have this work available, but for us we will have to wait for a more auspicious disc.

Tchaikowsky: Troika en Traineaux, Op. 37a, No. 11 (from "The Seasons") & Paganini: La Campanella. Edward Kilenyi (piano). 12" disc, No. C-69798; price \$1.50.

In 1875 Tchaikowsky composed a suite, *The Seasons*, from which this is the eleventh number, oftentimes referred to as November. Previously we have had a superb interpretation by Rachmaninoff (V-6857) which we find still stands the test of time successfully. *La Campanella* has been played by Paderewski (V-6825), but tonally it does not compare with this new disc. Kilenyi gives us a deft interpretation of it and the recording is superior.

VERDI

Verdi: Un Ballo in Maschera—Eri tu. See Collections—Stars of the Metropolitan.

Verdi: Ernani—Ernani, involami. See Verdi: *I Vespri Siciliani*.

Verdi: Simon Boccanegra—Il Lacerato Spirito. See Collections—Stars of the Metropolitan.

Verdi: La Traviata—Ah! fors è lui. See Collections: Stars of the Metropolitan: *A Musical of Continental Song*.

Verdi: I Vespri Siciliani — Mercè diletto amiche (Bolero), Act V & Ernani — Ernani, involami, Act I. Miliza Korjus (soprano in Italian and German respectively), with Berlin State Opera Orchestra, conducted by Bruno Seidler-Winkler. 12" disc, No. V-12603; price \$1.50.

Previously available on G-EH914, which coupled the Sicilian Vespers with the Waltz from Gounod's *Mireille*, and G-EH994, which joined Ernani and the Czar's Bride of Rimsky-Korsakoff, these two selections display the agility of Miss Korjus's voice. Dating from 1936, this disc gives us two good recordings of this glamorous star of the movies. However, it will not displace the ever-popular disc of Ponselle (V-6875), who sang so gloriously the Ernani excerpt so beautifully coupled with *Pace, pace mio Dio*, from *La Forza del Destino*. For a complete version of the Ernani Cavatina we suggest V-14493 by the American-born soprano Ina Souez. Miss Korjus's disc is effective and the lovers of sheer display will revel in its crystalline clarity.

WAGNER

Wagner: Das Rheingold—Einzug der Götter in Walhall (Orchestral part only). The Berlin Philharmonic Orchestra, conducted by Hans Schmidt-Isserstedt. 2 sides, 12" imported disc, No. T-E2783; price \$2.50.

Das Rheingold has been unduly neglected on discs. This particular passage has been recorded before: Coates-Symphony Orchestra (V-9109); and sides 5 and 6 in *Das Rheingold, Excerpts* (VM-179) played by the Philadelphia Orchestra, conducted by Stokowski. This new version by Dr. Schmidt-Isserstedt and the Berlin Philharmonic captures all the breadth and majesty of the scene and the recording surpasses anything we have had previously.

Wagner: Siegfried—Nothung! Nothung! See **Wagner: Die Walküre—Wintersturme.**

Wagner: Tannhäuser—Dich, teure Halle. See **Collections—Stars of the Metropolitan.**

Wagner: Tannhäuser—O du meine holder Abendstern. See **Collections—Stars of the Metropolitan.**

Wagner: Tristan und Isolde—Vorspiel und Liebestod. The Berlin Philharmonic Orchestra conducted by Eugen Jochum. 4 sides, 2-12" imported discs, Nos. T-E2715/6; price \$5.00 the pair.

Next to the magnificent reading of these passages by Furtwängler (G-DB3419/20), which is not available in this country, we give first place to these discs. The recording is exceptional.

Wagner: Tristan und Isolde—Prelude, Act III. Paris Conservatory Orchestra, conducted by Felix Weingartner. 2 sides, 12" disc, No. C-69805; price \$1.50.

Weingartner gives us his beautifully conceived Prelude to the third act of *Tristan*. There is an excellent balance of the orchestra and one of the most beautiful English horn solos on discs is artistically played by R. Lamorlette. This passage of *Tristan* has been available only in the now somewhat dated CM-101, the Columbia Abridged Recording, or VM-41 in Victor's Act III Abridged Recording, in which the Shepherd's piping is omitted.

A disc of great beauty.

Wagner: Die Walküre—Du bist der Lenz. See **Collections—Stars of the Metropolitan.**

Wagner: Die Walküre—Siegmond heiss' ich. See **Collections—Stars of the Metropolitan.**

Wagner: Die Walküre—Wintersturme (Siegmond's Spring Song) Act I & Siegfried—Nothung! Nothung! (Forging Song) Act I. Lauritz Melchior (tenor in German), with Philadelphia Orchestra conducted by Eugene Ormandy. 10" disc, No. V-2035; price \$1.50.

Melchior and the Philadelphia Orchestra unite to give us these two excerpts. Vocally the disc is all that can be desired and the orchestra plays well, but Ormandy's pacific leadership does nothing to aid in the complete realization of these two passages. Instead we suggest: V-8938, for the *Wintersturme* from (VM-298) the complete first act of *Walküre* in which Mr. Melchior has the expert collaboration of Bruno Walter and the Vienna Philharmonic and V-9805 from (VM-83) *Siegfried Excerpts*; for the *Forging Song* with the London Symphony, conducted by Albert Coates.

WALTON

Walton: Facade Suite, No. 2—No. 4, Noche espagnole; No. 6, Old Sir Faulk. & Siesta. The London Philharmonic Orchestra, conducted by William Walton. 12" disc, No. V-12532; price \$1.50.

The *Second Façade Suite*, based on poems of Edith Sitwell, was published in 1938, and consists of six pieces: *Fanfare*; *Scotch Rhapsody*; *Country Dance*; *Popular Song*, and the two on this disc. *Noche espagnole* is vivacious, but has a southern languor suitable to its title. Opening with a trumpet solo, accompanied by castanets, the entire orchestra gradually joins in a lively ensemble but dies away to a peaceful close. *Old Sir Faulk* makes an excellent finale to the suite, being marked *Tempo di Fox-Trot*.

Siesta is one of Walton's earliest works, very warm and southern in atmosphere.

The recording is very good, and this disc under the composer's direction should be noted as an authentic performance.

Yon: Jesu Bambino & Bedell: Légende. Charles M. Courboin (playing the Organ of the American Academy of Arts and Letters, N. Y.). 12" disc, No. V-15824, price \$2.00.

Mr. Courboin's past experiences with recording have been unfortunate. Here there is little improvement, for the Skinner organ of the Academy as reproduced on this disc has a vaguely Cinematic sound, if you know what we mean. To be asked to pay \$2 for this type of disc seems a bit far-fetched. Of all the organs in New York surely one more aurally pleasing could have been found.

ECHOES OF THE GOLDEN AGE

Wagner: Siegfried—Excerpt from the Forge Scene, & Meyerbeer: L'Africaine—Finish of O Paradis. Jean de Reske (tenor in German and French respectively) with Orchestra of the Metropolitan Opera House, N. Y., conducted by Walter Damrosch and Philippe Flon. 10" disc, IRCC-110; price \$2.00.

Jean de Reske (1850-1925) the most famous of all, if we are to believe our elders, was only a name in an obsolete Italian catalogue as far as record collectors were concerned until, through the efforts of Geraldine Farrar, the Mapleson collection was turned over to the club for re-recording. Somewhere there may be the masters of the recordings which he is supposed to have made for the Fonotipia Company on the fourth of April, 1905, and later ordered destroyed. Until these are found the world will be indebted to the International Record Collectors' Club for the two approximations contained on this disc. The *Siegfried* excerpt was recorded on March 19, 1901, with Walter Damrosch conducting, while the excerpt from *O Paradis* dates from March 15 of the same year. These were originally on wax cylinders which have become very noisy during the intervening years, so be prepared for considerable surface noise. The voice emerges somewhat faintly over this extraneous sound and what little has been presented here does prove all the claims; but you'll have to listen carefully.

COLLECTIONS

STARS of the METROPOLITAN—Vol. II. 10 sides, 5-12" discs, Nos. V-15817/21 in VM-633; price complete with album \$10.00.

Wagner: Die Walküre—Du bist der Ienz & Siegmund heiss' ich, Act I. Lotte Lehmann (S), Lauritz Melchior (T) with Vienna Philharmonic, conducted by Bruno Walter. (V-15817)

Wagner: Tannhäuser—Dich, teure Hall, Act I. Elisabeth Rethberg (S) with Berlin State Opera Orchestra, conducted by Fritz Zweig & O du mein holder Abendstern, Act III. John Charles Thomas (B) with Orchestra, conducted by N. Shilkret. (V-15818)

Verdi: Un Ballo in Maschera—Eri tu, Act III. Lawrence Tibbett (B) with Orchestra, conducted by N. Shilkret & **La Traviata**—Ah, fors e lui; Sempre libera, Act I. Helen Jepson (S) with Orchestra, conducted by Alexander Smallens. (V-15819)

Verdi: Simon Boccanegra—Il lacerato spirito, Prologue. Alexander Kipnis (Bs) with Chorus and Orchestra of Berlin State Opera, conducted by E. Orthmann.

Puccini: La Bohème—Che gelida manina, Act I. Jussi Bjoerling (T) with Orchestra conducted by N. Grevillius. (V-15820)

Lalo: Le Roi d'Ys—Vainement, ma bien aimée, Act III. Richard Crooks (T) with Orchestra conducted by Wilfred Pelletier.

Gounod: Faust—Air des Bijoux, Act III. Eidé Norena (S) with Orchestra, conducted by Piero Coppola. (V-15821)

This is a practice which we cannot condone. Every single selection has been in the catalogue before, *Dich, teure Hall* since 1928, and the most recent addition, the *Vainement, ma bien aimée*, joined the lists in October, 1939. The *Walküre* excerpts are from the *Complete Act I* (VM-298) and are sides 14 and 16 (October, 1936, issue). These are but some of the more flagrant examples.

If Victor feels that it is good policy to issue collections of this kind, why not make up one of new additions?

Using the same artists we might suggest the following: Rethberg and Melchior—*Lohengrin*, *Bridal Chamber Scene*; Lehmann—*Fidelio*, *Abscheulicher*; Crooks—*Der Rosenkavalier*, *Italian Serenade*; Kipnis—*Lohengrin*, *Königs Gebet*; Jepson and Thomas—*Thais*, *Scène de l'oasis*; Tibbett—*Rigoletto*, *Pari saimoi*; Norena—*Otello*, *Ave Maria*. Bjoerling—*Faust*, *Salut demeure*.

Out of the collection as presented we suggest V-15820, which couples the superb vocalism of Mr. Kipnis in the *Prologue* to *Simon Boccanegra* and Bjoerling's excellent *Rudolf's* narrative.

A Musicale of Continental Song. Gitta Alpar (soprano) with the Columbia Concert Orchestra, conducted by Frieder Weissmann. 6 sides, 3-10" discs, Nos. C-17182/4D in CM-396; price \$3.50.

The selections which compose this interesting album are as follows:

Magyar (Hungarian Song and Csárdás) & **Gretchaninoff: Lullaby** (C-17182D)

El Dia Que Me Quieras (Tango) & **Lehar: Potpourri** from *The Merry Widow*; *The Count of Luxemburg* (C-17183D)

Verdi: La Traviata—Ah, fors e lui (C-17184D)

Miss Alpar, who is well known in Europe and South America and is now in this country, gives us this album sung in five languages. Formerly a soprano of the Budapest Opera and other continental houses, she possesses a voice of appealing quality and a sure technique.

Our favorite is the first disc, which is sung in Hungarian and Russian and fills a void in the lists, as there is only the Vladimir Rosing (D-25468) version of the *Lullaby* available.

Frieder Weissmann, who officiated for the Odeon Company, now presides over the accompanying orchestra.

Six English Folk Dance Tunes (arr. Foster). The Folk Dance Octet, conducted by Arnold Foster. 6 sides, 3-10" discs, Nos. C-17179/81D in CM-394; price complete with album \$3.50.

These dances were collected by Cecil Sharp, who was, until his death, the leading spirit in the English folk music movement. Arnold Foster has arranged them and conducts the Octet in their performance. Mr. Foster is now regarded as a successor to Sharp and makes most of the arrangements for the English Folk Dance and Song Society. His efforts in this and allied fields have been extensive. In 1926 he became Music-master at Westminster School; in 1929, Director of Music at Morley College, London. He was founder and conductor of the English Madrigal Choir, and in 1936 was appointed honorary conductor of the Whitsuntide Singers and Players.

The collection recorded here includes:

The 29th of May ("Headington")—**Morris Dance & Abram Circle Dance**—**Morris Dance** (C-17179D)

Jenny Pluck Pears—**Country Dance & Amarillis**—**Country Dance** (C-17180D)

Step and Fetch Her—**Country Dance & Bonny Breast Knot**—**Country Dance** (C-17181D)

Well played and recorded and we owe Columbia a debt of gratitude for making this collection available.

LONG LIFE NEEDLE—RCA-Victor

A new long-playing needle with a tip of precious alloy which cannot crack or splinter. Each needle is microscopically inspected and the manufacturer claims that record wear is reduced below the conventional steel needle level. Designed to give more than 1,000 plays under normal conditions, with fine tone quality and fidelity, this needle is priced at \$1.00.

THEN CAME WAR

Then Came War: 1939. Edited and Introduced by Elmer Davis. 3-12" discs in Set WBC-101; price complete with album and booklet of notes on Educational Use by Alexander J. Stoddard, \$6.50.

"Impartially, yet vividly, the important events leading to the outbreak of war in Europe in 1939 are recounted in a form to be remembered. With the diplomatic exchanges are included actual excerpts from broadcast addresses of Hitler, Chamberlain and Daladier, recorded so that history can be heard in the making.

"The facts known are told, uncolored by editorial opinion. Every effort has been made to present an authoritative and unbiased account which is at once interesting, clear, and thought-compelling. In a brief introduction Mr. Elmer Davis gives the necessary background of events 1918 to 1938 (part 1), and as narrator he carries the story to August, 1939 (part 2). Beginning with Part 3 is the chronological day-by-day drama of those tragic days, August 23 to September 3, 1939. Here truly is the 'sound of history'."

The above is taken from the descriptive article which appears on the inside cover of the album, and tells just what is contained in this set. The recording is fairly good but as a document this is a very valuable set.

SEASHORE MUSICAL TESTS

Seashore Measures of Musical Talents. 12 sides, 6-12" discs Nos. V-450/5 in Set; price complete with album, Manual of Instructions and 200 test blanks, \$9.00.

The *Seashore Measures of Musical Talents* are based on a scientific analysis of musical hearing, appreciation and performance. They deal with the basic elements which function in all music and are essential for hearing and learning music. They have been recognized by musicians, educators and scientists for more than twenty years. More than a hundred scientific articles have been published by those who have used them. The present set has been completely revised by Messrs. Seashore, Lewis and Sæviest. Primarily designed for group measurement, they can be applied individually or in large groups of adults or children in or above the fifth grade. They are divided in two series: Series A, for use with unselected groups or classes in general surveys; Series B, for testing musicians and prospective or actual students of music. Each series is divided as follows: Pitch, Loudness, Timbre, Time, Rhythm and Tonal Memory.

FOLK SONGS IN THE MAKING

Songs for Americans. Earl Robinson with guitar accompaniment. 4-10" discs, Nos. TI-500/3 in Set TI-8W price complete with album, \$3.50.

Abe Lincoln (2 sides) (TI-500)

Horace Greely & Grey Goose (TI-501)

Jesse James & John Henry (TI-502)

Joe Hill & John Brown (TI-503)

Also the single disc:

Kevin Barry & Drill Ye Tarriers, Drill! (TI-504); price 75c.

FOR YOUR BOOKSHELF

The State of Music by Virgil Thomson. Published by Morrow, \$2.75.

Mr. Thomson, one of our best contemporary composers, proves that he can turn as deft a phrase as a theme. This provocative book might, we think, be called the *Natural History of Musicians*. Well written and stimulating, it should provide many bright topics for discourse. You may not agree with the author, as in the following: "Opera is complete musical theater. If musicians could get it through their heads again, after seventy-five years of having forgotten it, that the operatic form is nothing more or less than the form of the Christian Mass, as well as that of the Greek tragic theater, there would be far fewer unsuccessful operas produced in Europe and America every year."

CATALOGUES

The 1939-40 record catalogues of the following companies are now available:

Columbia—A complete listing of all of the discs through to November, 1939; price 25c.

Victor—Larger than before, with a valuable glossary and pronunciation guide of musical terms, composers, compositions and artists; price 25c.

Musicraft—An informative catalogue which lists the complete repertory, together with a list of composers whose works are represented and short articles on their excellent organ and harpsichord and American folk songs specialties.

INSOMNIA

Mirella Sleep Record. Glen Forrest, commentator. 12" disc; price \$2.50.

Do you have trouble sleeping? Perhaps this disc may help you. The label tells us: "This record should be listened to while reclining comfortably in bed." Well, that is just what we have not been able to do up to present writing, but we have heard that it works. Anyway, here is one good formula—page Morpheus.

MINIATURE REVIEW

Comedy and Songs. Willie Howard with Orchestra. 6 sides, 3-10" discs in Gala Set; price \$2.75 complete with album.

Willie Howard the well known comedian is presented by Gala Records in an attractive collection of some of his most popular numbers. The recording is good and the material attractive. The titles are:

French Taught in Hurry (2 sides)

Tyrone Shapiro (The Bronx Caballero) & Moscow Art Players (Impressions)

Comes The Revolution (Comedy Political Speech) & Jessel, Jolson, Cantor (Imitations)

SHELIA BARRETT Comedienne with Piano.

The Professional Southern Girl & The Chorus Girl. 12" disc, No. SCH-5501, \$1.00.

POPULAR CLASSICAL SELECTIONS

In the following list of compositions of famous composers will be found some of the best recordings available: at the prices for which they may be obtained, they make very attractive additions to any record collection.

BACH:

Harpsichord Concerto No. 7, in G Minor. Anna Linde and String Orchestra. 4 sides, 2-12" discs, Nos. D-25263/4; price \$1.50 the pair.

BERLIOZ:

Le Roi Lear, Op. 4 - Overture (3 sides) & Marche Troyenne. London Symphony Orchestra, conducted by Sir Hamilton Harty. 2-12" discs, Nos. D-25539/40; price \$1.50 the pair.

BRAHMS:

Ballade in G Minor, Op. 118, No. 3 & Intermezzo in A Major, Op. 118, No. 2 Eileen Joyce (piano). 12" disc, No. D-25782; price 75c.

Variations on a Theme of Haydn, Op. 56a. Queen's Hall Orchestra, conducted by Sir Henry Wood. 4 sides, 2-12" discs, Nos. D-25595/6; price \$1.50 the pair.

Zigeunerlieder, Op. 103 (8 songs, 3 sides) & An die Nachtigall, Op. 46, No. 4. Nancy Evans (contralto) with M. Foggin (piano). 2-12" discs, Nos. D-25719/20; price \$1.50.

BOITO:

Mefistofele - La Notte del Sabba Classica, Act IV (5 sides). Maria Castagna, Augusta Concato, Antonio Righetti and others with La Scala Chorus and Orchestra, conducted by Ettore Panizza & Berlioz: **Rakoczy March.** La Scala Orchestra, conducted by Ettore Panizza. 3-12" discs, Nos. D-25177/9; price \$2.25 the set.

CHARPENTIER:

Louise - Berceuse & l'Enfant serait sage, Act II. Julien Lafont (baritone), Ninon Vallin (soprano) with Orchestra, conducted by G. Cloez. 12" disc, No. D-25328, 75c.

GLUCK:

Alceste - Overture. Concertgebouw Orchestra, conducted by Willem Mengelberg. 2 sides, 12" disc, No. D-25571; price 75c.

HAYDN:

Symphony No. 94, in G Major ("Surprise"). Philharmonic Orchestra, conducted by Hans Knappertsbusch. 6 sides, 3-12" discs, Nos. D-25404/6; price \$2.25 the set.

SCHUBERT:

Fantasia in C Major, Op. 15 ("Wanderer") (5 sides) & Impromptu No. 4, in A flat Major, Op. 90. Sigfrid Grundeis (piano). 3-12" discs, Nos. D-25652/4; price \$2.25 the set.

WAGNER:

Lohengrin - Heil König Heinrich & Wo weilt nun der den Gott gesandt, Act III, Scene 3. Ivar Andrésen (bass in German) with Orchestra. 2 sides, 12" discs, No. D-25061; price 75c.

Die Meistersinger von Nürnberg - Johannsnacht - Prügelzene, Act II. Philharmonic Orchestra, conducted by Dr. Weissmann. 2 sides, 12" disc, No. D-25026; price 75c.

Tannhäuser - Blich' ich umher, Act II & Mozart: Die Zauberflöte - Ein mädchen oder weibchen. Gerhard Hüsch (baritone in German) with Orchestra conducted by Dr. Weissmann. 12" disc, No. D-25443; price 75c.

WEBER:

Der Freischütz - Overture. Philharmonic Orchestra, conducted by G. Brecher. 2 sides, 12" disc, No. D-25348; price 75c.

OFFENBACH:

La Vie Parisienne - Abridged Operetta (including the Quadrille). Helene Régelly, Henry Laverne, Félix Oudart, with the Théâtre Mogador (Paris) Chorus and Orchestra, conducted by Gabriel Diot. 12 sides, 6-10" disc, Nos. D-20588/93; price \$3.00 the set.

BELLINI - Norma

Especially recommended is the only complete recording of Bellini's Norma with the following cast:

Norma.....Gina Cigna (S)
Adalgisa.....Ebe Stignani (S)
Orovesco.....Tancredi Pasero (Bs)
Pollione.....Giovanni Brevaia (T)

And others, with E. I. A. R. Chorus and Symphony Orchestra, conducted by Vittorio Gui. 36 sides, 18-12" disc, Nos. D-25900/17; price \$13.50 (3 six pocket albums \$1.50 additional).

BRITISH POPULAR WAR SONGS

Adolf & Kiss Me Goodnight, Sergeant Major. Ambrose and his Orchestra. 10" imported, D-F7244, \$1.00.

The Washing on the Siegfried Line & I'm Sending You the Siegfried Line (to hang your washing on). Ambrose and his Orchestra. 10" imported, D-F7245, \$1.00.

Run, Rabbit, Run (From "The Little Dog Laughed") & How Ashamed I Was. Ambrose and his Orchestra. 10" imported, D-F7266, \$1.00.

Nasty Uncle Adolf & Rhymes of the Times. Ambrose and his Orchestra. 10" imported, D-F7267, \$1.00.

The above collection of songs which have been inspired by the war are now currently popular in Britain.

VOCAL RECORDS

Kenny Baker (tenor) with Orchestra.

On A Little Street in Singapore & Faithful Forever ("Gulliver's Travels"). V-26456, 75c.

Bea Wain with Orchestra.

Dancing in the Dark & I Don't Stand a Ghost of a Chance. V-26451, 75c.

Diosa Costello (featured in "Too Many Girls") with Orchestra.

All Dressed Up & She Could Shake the Maracas. SCH-508, 75c.

The Best of the New Imported and Domestic POPULAR RECORDS

MUSICAL SHOWS AND FILMS

"BALALAIKA"

At the Balalaika & (Leanin' on the Ole Top Rail).
Wayne King and his Orchestra. V-26463, 75c.

"EARL CARROLL'S VANITIES"

Angel & ("Music in My Heart"—It's a Blue World).
Tommy Dorsey and his Orchestra. V-26465, 75c.

The Starlit Hour & (Confucius Say). Kay Kyser and
his Orchestra. C-35343, 50c.

I Want My Mamma & (Nickel Nabber Blues). Bob
Zurke and his Delta Rhythm Band. V-26467, 75c.

"DUBARRY WAS A LADY"

When Love Beckoned & (It Was Written in the
Stars). Leo Reisman and his Orchestra. V-26434, 75c.

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